



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

form in all the Spanish-printed texts, and this usage is quite generally followed in all American editions. In *El sí de las niñas*, I find two examples, both accented (p. 4, 19; p. 42, 14); while in *El capitán veneno* it is unaccented both in the vocabulary and on p. 26, l. 16. In *Doña Perfecta* (Marsh) the form *ti* is usual. In Ramsey (§ 33) *ti* is not indicated as one of the pronouns which may be accented, while in § 290 it is given the accent—a usage repeated in § 299. This pronoun is accented in the new Velasquez.

In other cases pronouns have the accent, in order that they may be distinguished from their homonyms. This is unnecessary for *ti*, since there is no other word with which to confuse it.

*Aun* presents another difficulty, for we are told (grammar, p. 366) that this word is unaccented when coming before a verb, but has the accent when it follows. The usage when there is no verb expressed in the phrase is not clearly shown. Still we may infer that in the last mentioned case it is unaccented from the example on p. 181, which reads *no tengo yo tanto, ni aun la mitad*. In Ramsey (§ 272) *aun* is accented only when it follows the verb, which seems to be the best solution.

In the grammar of the Academy (p. 117) *dí* is given as the preterite of *dar*, while *dí* is the form given for the imperative of *decir*. Thus a desirable distinction is made in these two forms, but one which unfortunately is not followed by either Ramsey or Traub, who use the accent in both cases. This latter accentuation is common in all Spanish printed texts, and has been followed in most American ones; for example, in *El sí de las niñas* (p. 42, l. 26) we read *Díme*. Thus we have another case like those of *ser* and *tú*, where a common Spanish custom is adopted by American editors, although not having the authority of the Academy.

It may seem that these notes are elementary, but owing to the wide divergence in usage, and to the fact that different forms are used by the same editor, it has seemed well to call attention to a few points which can and should be reconciled.

FREEMAN M. JOSSELYN, JR.  
Boston University.

#### BRIEF MENTION.

THE "Yale Bicentennial Publications" (Charles Scribner's Sons) constitute the contribution of a number of Yale's Professors and Instructors to the recent celebration of the University's two hundredth birthday. These volumes will, according to their range of topics, find readers variously divided into groups. The volume herewith brought to notice will, however, surely have a wider 'public' than its specializing title might imply: *Chapters on Greek Metric*, by Thomas Dwight Goodell, will attract first the student of classical antiquity, and then the student of 'barbarian' or European antiquity who is also the student of literary art in the "modern" world. Prof. Goodell has a place among his own authorities, as his Index shows, and this is right, for his paper on "Quality in English Verse" (1885) has won recognition. The student of English verse is, therefore, prepared to turn to Prof. Goodell's book for fruitful suggestions touching modern systems of versification. He will not be disappointed. The chapter on "Rhythm and Language" is true to its title, and is therefore as general as an English-speaking writer can make it, that is to say that every specific appeal to 'speech-consciousness,' and every demonstration of fact and experience is likely to be English. Here, for example, is a statement to witness: "For simplicity our attention in this chapter has been confined to English; but the principle is probably universal" (p. 92). In the chapter on "Rhythm in Greek" the illustration of irrational quantity, the *ἄλογος* syllable, is illustrated by "what happens in English verse" (p. 112). We may also be reminded, at another point, that "there is probably no parallel in English verse." The illustrations of 'conflict' in English (p. 164) give an indication (no more than an indication) of the declared method of "modern experiments." One misses at this point reference to the arguments of Professors Hale and Humphreys as well as to 'authorities' on English metrics. A thorough study of 'conflict' in English would throw clearer light on Classical versification than has yet been suspected even by Prof. Lindsay. It is to be hoped that this new book will contribute much to the growing fashion among students of metrics to embrace a wider observation of related phenomena.